

Open/Empty (2014)

for mixed sextet

Robert Carl

Commissioned by Birds on a Wire, David Colson, director; Western Michigan University

Dedicated to Lisa Coons

Instrumentation:

Flute (doubling piccolo)

Clarinet in Bb

Percussion:

Marimba

Vibraphone

Glockenspiel

Small Tam-Tam

Keyboard:

Piano

Celesta

*Synthesizer *)*

Violin

'Cello

**) The synthesizer sound should be pure, very little vibrato, basically sine-tone-like.
An electronic organ patch may be a possibility.
Try above all to have a simple and ethereal sound.*

Duration: c. 12'

Open/Empty is inspired by the process of breathing in meditation. But while it has its moments of peace, it also reflects the restlessness of the mind, search for resolution to its anxieties and conflicts. Hopefully by its conclusion some sense of calm emerges, but it is a never-ending struggle.

--Robert Carl

Open/Empty for sextet

R. Carl

(♩ = 60)

(senza vibr.)

Flute

Clarinet in B \flat

Percussion

Keyboard

Violin

Cello

(senza vibr.)

(senza vibr.; sul tasto)

(senza vibr.; sul tasto)

(Vibraphone (bowed))

Synth.

p *pp* *p* *mp* *p* *pp* *p* *mp*

p *pp* *p* *mp* *p*

ped. pp *p* *p*

pp *p*

p *pp* *p* *mp* *p* *pp* *p* *mp*

p *pp* *p* *mp* *p*

(still s.v.)

7

Fl. *p mp p mp p*

Cl. *mp pp p mp p*

Perc. *mp pp p mp*

Kybd. *p mp mp*

Vln. *p mp p mp*

Vlc. *mp pp p mp*

(ord.; still s.v.)

(ord.; still s.v.)

(con vibr. poco)

12

Fl. *pp p p mp p mp p*

Cl. *mf pp p p mp p p*

Perc. *mf pp p p mp p*

Kybd. *pp p p mp mp p*

Vln. *pp p p mp mp p*

Vlc. *mf pp p p mp p*

(con vibr. poco)

(con vibr. poco)

18

Fl. *mf* *mp* *p* *mp* *p*

Cl. *mp* *p* *mp* *p* *mf*

Perc. *mp* *p* *mp* *p* *mf*

Kybd. *mf* *mp* *p* *mp* *p*

Vln. *mf* *mp* *p* *mp* *p*

Vlc. *mp* *p* *mp* *p* *mf*

24

Fl. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Perc. *mp* *mf* *mp* *mp* *mf* *mp* *mf*

Kybd. *mf* *mp* *mf* *mp* *mf* *mp*

Vln. *mf* *mp* *mf* *mp* *mf* *mp*

Vlc. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

(vibr. norm.)

(two bows)

30

Fl. *mf* < *f* *mp* *pp* < *p* >

Cl. *mp* < *mf* *Glock. (hard mallets)* *Vibr. (soft mallets)* *pp* < *p* >

Perc. *mp* < *mf* *sf* *sf* *pp* < *p* >

Kybd. *mf* *mp* *pp* < *p* >

Vln. *mf* *mp* *mf* *mp* *p* *pp*

Vlc. *mp* < *mf* *mf* *mp* *p*

8va
#

37

Fl. *p* < *mp* > *p* *mp* *mf*

Cl. *p* < *mf* > *p* *Glock.* *Vibr. (med. yarn mallets)* *mf*

Perc. *sf* *Celesta* *mf* *sf*

Kybd. *mf* *sf*

Vln. *mp* *mf*

Vlc. *pp*

(♩ = 104)

43

Fl. *p* *mp* *mf* *mp* *mf*

Cl. *mp* *mf* *p*

Perc. *sf* *mp*

Kybd. *mf* *sf* *mf* *mp*

Vln. *p* *mp* *mf* *mp* *mf* *sub mp* *mf*

Vlc. *mp* *sf* *p*

48

Fl. *mp* *p* *pp*

Cl. *mp* *mf* *f* *mf*

Perc. *mf* *sf* *mf*

Kybd. *sf* *mf* *mp* *mf*

Vln. *f* *sub mp* *p*

Vlc. *mp* *mf* *f* *mf*

53

Fl. *mp* *mf* *f* *mf* *mp*

Cl. *f* *mf* *f* *p*

Perc. *mf* *sf* *mp*

Kybd. *sf* *mf* *mp* *mf* *mp*

Vln. *mp* *mf* *mp* *mf* *f*

Vlc. *f* *mf* *sf* *mp* *p*

57

Fl. *p* *mp* *mf* *f* *mf* *mp*

Cl. *mp* *mf* *mp* *mf* *p* *mp*

Perc. *mf* *sf* *Red.* *mp*

Kybd. *mf* *sf* *mf* *mp*

Vln. *mf* *p* *mp* *mf* *mp* *mf* *mp*

Vlc. *mp* *mf* *mp* *sf* *p* *mp*

61

Fl. *p* *pp* *pp* *p*

Cl. *p* *mp* *p* *pp* *p*

Perc. *mf* *sf* *mf* *f* *sf*

Kybd. *mf* *sf* *sf* *mf* *f* *sf*

Vln. *mf* *mp* *p*

Vlc. *p* *mp* *p*

66

Fl. *pp* *mp* *p* *mp* *mf*

Cl. *pp* *p* *p* *mp* *p*

Perc. *mf* *f* *mf*

Kybd. *mf* *f* *mf*

Vln. *mf* *f* *mp*

Vlc. *mf* *f*

To Piccolo

69

Fl. *f*

Cl. *mp* *mf*

Perc. *sf* *fff*

Kybd. *f* *fff* *To Piano* *pp* (a shadow of strings)

Vln. *mf* *sf* *mp* (Suddenly very still, separate bows)

Vlc. *mf* *sf* *mp*

75 (♩ = 138)

Fl. *p* *mp* *p* *mp* *p* *mp*

Cl.

Perc.

Kybd. (finger mute on string) *sf* *p* *mp* *p* *mp*

Vln. (con sord.) *mf* (pizz.)

Vlc. (con sord.)

U.C. *

80

Fl. *mf* *sf*

Cl. *pp*

Perc. *Marimba (medium yarn mallets)* *sf*

Kybd. *mp* *sf* *15^{ma}*

Vln. *(arco)* *p* *mp* *sf*

Vlc. *(pizz.)* *mp*

83

Fl. *p* *mp*

Cl. *p* *mp*

Perc. *p* *mp*

Kybd.

Vln. *p* *mp*

Vlc. *p* *mp*

87

Fl.

Cl.

Perc.

Kybd.

Vln.

Vlc.

90

Fl.

Cl.

Perc.

Kybd.

Vln.

Vlc.

(U.C.) *

(senza sord.)

(senza sord.)

94

Fl. *mf sf sf*

Cl. *sf sf mf*

Perc. *sf sf mp*

Kybd. *mp sf*

Vln. *mf sf mf sf*

Vlc. *sf sf mf*

97

Fl. *mp mf mp sf mp*

Cl. *sf mf sf mf sf*

Perc. *sf mf sf mf sf*

Kybd. *mf*

Vln. *mp mf*

Vlc. *sf mf sf*

Detailed description: This is a page of a musical score, page 11, containing measures 94 through 97. The score is arranged in a standard orchestral format with six staves. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Keyboard (Kybd.), Violin (Vln.), and Viola (Vlc.). The music is in 4/4 time, with a key signature of one sharp (F#). Measures 94-96 are in 4/4 time, and measure 97 is in 6/4 time. The score includes various dynamic markings such as *mf* (mezzo-forte), *sf* (sforzando), *mp* (mezzo-piano), and *mp^{sta}* (mezzo-piano staccato). There are also articulation marks like accents (>) and slurs. The Flute part features triplet patterns in measures 94-96. The Clarinet part has a melodic line with slurs and accents. The Percussion part provides rhythmic support with slurs and accents. The Keyboard part has a melodic line with a slur and an accent in measure 97. The Violin and Viola parts have melodic lines with slurs and accents. The score is written in black ink on a white background.

To Flute

100

Fl. *sf* *mp* *f*

Cl.

Perc. *Glock.* *Mar.* *p* *mf* *Glock.* *sf*

Kybd. *sf* *sf* *mp* *f*

Vln. *Red.* *(make tremolo as rhythmically precise as possible)* *sf* *p* *mp* *mf* *p*

Vlc. *(arco)* *p* *mf* *p* *mf* *mp*

105

Fl. *p* *f* *mp* *f* *sf*

Cl. *mp* *sf*

Perc. *Mar.* *mp* *sf* *mp* *sf*

Kybd. *sf* *sf*

Vln. *mp* *f* *sf*

Vlc. *mf* *f* *mf* *mp* *sf*

109

Fl. *mp* *mp* *mf* *mf*

Cl. *mp* *mf* *mp* *mf*

Perc. *> mp* *mf* *mp* *mf*

Kybd. *mp* *mf* *mp*

Vln. *(pizz.) mp* *mf* *mp* *mf*

Vlc. *(pizz.) mf*

114

Fl. *mp*

Cl. *mf* *mp* *mf* *sf* *mf*

Perc. *mp* *mf* *sf* *mf*

Kybd. *mf* *mp* *mf*

Vln. *mf* *mp* *mf*

Vlc. *mf*

Musical score for measures 117-120, featuring Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Keyboard (Kybd.), Violin (Vln.), and Viola (Vlc.) parts.

Measure 117:

- Fl.:** Treble clef, melodic line with dynamics *mf* and *mp*.
- Cl.:** Treble clef, melodic line with dynamics *sf*, *mf*, and *sf*.
- Perc.:** Bass clef, rhythmic accompaniment with triplets and dynamics *mp*, *mf*, *sf*, and *mf*. Includes *8va-* marking.
- Kybd.:** Grand staff, accompaniment with dynamics *f*.
- Vln.:** Treble clef, melodic line with triplets and dynamics *mf*.
- Vlc.:** Bass clef, melodic line with dynamics *mf*.

Measure 120:

- Fl.:** Treble clef, melodic line with dynamics *sf*, *mf*, *f*, and *mf*. Includes tempo marking $(\bullet = 104)$.
- Cl.:** Treble clef, melodic line with dynamics *sf*, *sf*, *sf*, *mf*, *f*, and *mf*.
- Perc.:** Treble clef, rhythmic accompaniment with dynamics *sf* and *sf*. Includes instruction *(four sticks)*.
- Kybd.:** Grand staff, accompaniment with dynamics *ff*, *sf*, *sf*, *sf*, and *sf*.
- Vln.:** Treble clef, melodic line with dynamics *sf*, *sf*, *sf*, *mf*, *f*, and *mf*. Includes instruction *(arco)*.
- Vlc.:** Bass clef, melodic line with dynamics *sf*, *sf*, *sf*, and *sf*. Includes instruction *(arco)*.

124

Fl. *f* > *mf* < *f* *mf* *sf*

Cl. *sf* *sf* *sf* *mf* < *f* > *mf* < *f* >

Perc. *sf* *sf* *sf* *sf*

Kybd. *sf* *sf*

Vln. *f* > *mf* < *f* > *mf* < *sf*

Vlc. *sf* *sf* *sf* *mf* < *f* > *mf* <

129

Fl. *mf* *f* *f* > *mf* < *f* > *mf* <

Cl. *mf* < *f* > *mf* < *f* *sf*

Perc. *mp* *mf* *sf* *mf* > *mp* Synth.

Kybd. *mf* < *f* > *mf*

Vln. (*pizz.*) *mf* *f* (*arco*) *f* > *mf* < *f* > *mf* <

Vlc. *f* > *mf* < *f* > *mf* < *f* > *mf* < *sf*

135

Fl. *f* *mf* *f* *mp* *mf* *f* *mf*

Cl. *sf* *mf* *f* *mf* *mp*

Perc. *sf* *mf* *f* *mf* *mp* *mf*

Kybd. *f* *mf* *f* *mp* *mf* *f* *mf*

Vln. *f* *mf* *f* *mp* *mf* *f* *mf*

Vlc. *mf* *f* *mf* *mp*

140

Fl. *mp* *mf* *f* *f* *mf* *mp*

Cl. *mf* *f* *mp* *mf* *f* *mf*

Perc. *f* *mp* *mf* *f* *mf*

Kybd. *mp* *mf* *f* *f* *mf*

Vln. *mp* *mf* *f* *f* *mf*

Vlc. *mf* *f* *mp* *mf* *f* *mf*

(Broader, more stately)

145

Fl. *mf > mp* *f > mf < f* *mf* *f* *mf* *f* *mf*

Cl. *f* *mf* *f* *mf*

Perc. *f* *mf* *mf* *f* *mf*

Kybd. *To Piano* *mf > mp* *f* *mf* *f* *mf* *sf* *mf*
Ped. (pedal on each attack)

Vln. *mf > mp* *f > mf < f* *mf* *f* *mf* *f* *mf*

Vlc. *f* *mf* *f* *mf*

152

Fl. *f* *ff* *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff* *f* *ff*

Perc. *f* *ff* *f* *ff* *f (no tremolo!)* *ff*

Kybd. *f* *ff* *f* *ff* *f* *fff*

Vln. *ff* *f* *ff* *f* *ff* *f* *ff*

Vlc. *f* *ff* *f* *ff* *f* *ff*

(♩ = 138)

2. only

158

Fl. *f* *ff* *mf* *f < ff >* *mf* *f < ff* *f > mp*

Cl. *f* *ff* *mf* *f < ff >* *mf* *f < ff* *mp*

Perc. *f* *ff* *mf* *f < ff >* *mf* *f < ff* *mp*

Kybd. *sf* *mf* *f* *mf* *f < ff >* *mf* *f < ff*

Vln. *f* *ff* *mf* *f < ff >* *mf* *f < ff* *mf*

Vlc. *f* *ff* *mf* *f < ff >* *mf* *f < ff* *mp*

2. only

165

Fl. *mf* *f* *mf* *f*

Cl. *mf* *mp* *mf*

Perc. *mf* *mp* *mf*

Kybd. *mf* *f*

Vln. *f* *mf* *f* *mf*

Vlc. *mf* *mp* *mf*

2. only

ova

171

Fl. *mf* *f* *mf* *f* *mp*

Cl. *mp* *f* *mf* *f* *mf*

Perc. *mp* *f* *mp* *mf*

Kybd. 2. only *mf* *f* *sf*

Vln. *f* *mf* *f* *Led. (sempre)*

Vlc. *mp* *f* *mf* *mp*

176

Fl. *p* *mp* *p*

Cl. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Perc. *mp* *mf* *mp* *mf*

Kybd. *p* *mp* *mf*

Vln. *p* *mp* *p*

Vlc. *mp*

181

Fl. *mp* *mf* *mp*

Cl. *f* *mf* *f* *mf* *f*

Perc. *f* *mf* *f* *mf* *f*

Kybd. *p* *mp* *mf* *sf* *mf* *8va*

Vln. *mp* *mf* *mp*

Vlc. *mf* *mp* *mf* *mp*

185

Fl. *p* *mp* *mf*

Cl. *mf* *f* *mf*

Perc. *sf* *mf*

Kybd. *mp* *mf* *mp* *8va*

Vln. *p* *mp* *mf*

Vlc. *mf* *f*

188

(♩ = 60)

(senza vibr.)

Fl. *f* *mf* *p* *mp* *pp*
(senza vibr.)

Cl. *f* *mf* *p* *mp* *pp*

Perc. *f* *mf* *p* *mp* *pp*
(soft beater) Small Tam-Tam Mar.

Kybd. *f* *mf* *mp* *pp*

Vln. *f* *mf* *mp* *p* *mp* *p* *pp*
(hold through breath)

Vlc. *mf* *f* *mf* *mp* *p* *mp* *p* *pp*

195

(sempre s.v.)

Fl. *p* *pp* *n.* *mp* *mf* *mp* *p* *mp*

Cl. *p* *pp* *n.* *mp* *mf* *mp* *p* *mp*

Perc. *p* *pp* *n.* *mp* *mf* *mp* *p* *mp*
Tam-Tam Mar. (4 sticks) Vibr.

Kybd.

Vln. *p* *pp* *n.* *mp* *mf* *mp* *p* *mp*

Vlc. *p* *pp* *n.*

203

Fl. *mf* *mp* *p*

Cl. *(con vibr.)* *mp* *mf* *mp* *mf* *mp* *mf*

Perc.

Kybd. *mp* *mf*

Vln. *mf* *mp* *p*

Vlc. *mp* *mf* *mp* *mf* *mp*

209

Fl. *mp* *mf* *mp* *mf* *mp*

Cl. *pp*

Perc. *mp* *mf* *mp*

Kybd. *mp* *p* *pp*

Vln. *mp* *mf* *mp* *mf* *mp*

Vlc. *p* *pp* *pp*

215

Fl. *mf* *mp* *p* *mp* *mf* *p*

Cl. *mp*

Perc. *mf* *mp* *mf* *mp* *p* *pp*

Kybd. *mp*

Vln. *mf* *mp* *p* *mp* (louré) *mf* *p* *ppp*

Vlc. *mp* *p* *mp*

221

Fl. *pp*

Cl. *mf* *mp*

Perc.

Kybd. *f* *mf*

Vln. *pp*

Vlc. *mf* *mp*

227

Fl. *p mp submf cresc.*

Cl. *p submf cresc.*

Perc. *ped. mf cresc.*

Kybd. *mp p submf cresc.*

Vln. *submf cresc.*

Vlc. *p submf sf > mf*

Rit.

233

Fl. *f* *ff*

Cl. *f* *ff*

Perc. *f* *ff* *mf* *f*
(Tam-Tam cuts off all other instruments)

Kybd. *ff* *ff*

Vln. *f* *ff*

Vlc. *sf* *mf* *cresc.* *ff*

Tam-Tam
(single stroke;
l.v. al niente)

mf *f*
(Tam-Tam cuts off all other instruments)

ff
Yaddo, 7/3-21/14